#### EXAMPLES IN STAGECRAFT.

PLAYS PRODUCED BY DANIEL FROM-MAY AND DAVID BELASCO.

Wallackian Manner Revived and Outdone in a Romantic Melodrama-Oddity in Pathetic Tragedy-The Transit of Mimics from Vaudeville to Dignity.

A few frequenters of the theatres get tired of any particular kind of play long before the many have had all they want of it. The former are convinced that no more Hope melodramas ought to be brought out. But here we have "The Pride of Jennico," a close imitation of the Hope pieces in manner, and its first audience received it gladly. After deducting the enthusiasm of James K. Hackett's personal friends, and of Bertha Galand's, the remainder of the applause was more than sufficient to prove the general liking of the It did not matter that smiles of cynicism and titters of ridicule accompanied the hero's wendrous prowess with his sword. The effect on an assembly as blase as any that ever crowded theatre on an opening night was electrical. After all, it is not two miles from the Star to the riterion. The separation in human nature is much less, though the wider difference in the quality of demand and supply is fairly represented 50 cents and \$2.00. The melodrama acceptable in lower Broadway need have no fineness in its force, while upper Broadway reguires both those qualities, but "The Pride of Jennico" would be as popular at Thirteenth street as it is fashionable at Forty-fifth street. This is not to say that the people who go to the Criterion do not get their money's worth. If we rate the value of such a play plainly performed at the Star as balf a dollar, we must in fairness admit that the luxuries of the Criterion represen tation are worth the extra dollar and a half. There is Mr. Hackett, the son of a famous actor of the palmy days, and a stalwart reviver of palmy day vim and unction in mimic heroism of Lester Wallack's type. There is Miss Galland with the combined sweetness of Mary Gannon and the archness of Effic Germon. The acting of this play is like, and as clever as, that of "Rose dale" or "Durs" at the Star in the times when that theatre was the only modish one in town. There is in it a going back from the literalism of new methods to the exaggeration which was regarded forty years ago as the best that could lirection and it is a good one. She has been be done. But is not this retrograde movement desirable sofar as romantic melodrama isconcerned? Look at Mr. Hackett separately in his fighting moods or Miss Galland in her amorous moments, and you will see something like caricature. But as figures in ultra-romanticism they probably do not strike you as too demonstrative. Without stress and friction no play of that class can be successfully projected across the footlights. But this furious piece at the Criterion is produced by plished at the Lyceum or Daly's has been more artful in the niceties of outfit or detail. In com-

pleteness of accessories, in recourse to devices

vesture the Frohman present is incomparably

ment which distance lends should not blind even

dramatic skill of David Belasco does not

better than the Wallack past. All the enchant

the pessimists to the progress in stagecraft.

the advance and sometimes goes ahead of it. He is keen and zestful in striving for artistic novelty. Convict him of the exposure of a woman's legs in "Naughty Anthony," if you please, and of eleterious in putting the unfortunate heroines of the Chinese "First Born" and the Japanese Madame Butterfly" on the stage. In giving he illustrated life and death in the Chinese quarter mpressed by it. Mr. Long's story of "Madame in any port where a sailor had left a temporary personages to inhabit or visit. He probably elt that something peculiar would have to be ione to make his audiences put Blanche Bates out of mind as the boldly aggressive sinner in a farce, and accept her fifteen minutes later as the innocent creature sinned against in a tragedy. His device for this purpose was to show pictures of Japanese scenery. They had no direct connection with the ensuing play, but they did carry the spectators away from Chautauqua into Japan. The curtains were drawn aside by two Asiauc rouths. The views, painted in an imitation of water colors on separate big canvases, were a rice field, a lake with boats, and a garden with a palace. These were adroitly illumined, and suitable music by Furst accompanied them, besides delighting the eye and directing the mind to what was to come. As to the play itself it was, in its theme of transitory wedlock between a white naval officer and a yellow maiden, very similar to Pierre Loti's "Madame Chrysanthemum." Its pathos lay in the trustful waiting of the Japanese girl for the faithless father of her babe. The rise from quaint comedy to intense tragedy was better in Long's tale, however, and this was emphasized in the play and its performance.

Mr. Belasco had the advantage of being altoether his own boss in producing "Madame Butterfly." If he had submitted his drama to another managed-with its passage of a whole night's me from twilight to daybreak, all in ten minutes, without the fall of a curtain to indicate a lapse of as many hours, he would have encountered an objection which he might not have been able to overcome. Seeing is believing, but the reading of a play is not, if it contains a questionable innovation. Few would have been convinced by a perusal that the idea was feasible. It was made so by care and ingenuity in the action. The young mother saw the father's ships in the bay, and hastily made the room pretty with flowers to welcome him. But he did not come. She watched for him through the window. The dimness of nightfall settled on her. A servant placed lamps about the room and lighted them. They gave a changed aspect of showiness to the place. The girl was joined at the window by the servant, and the infant was set there, too. The little child fell asleep, and so did the fat old woman, but the young mother kept her place motionless. The lamps burned out with her

at what must be comparatively scant remuneration. She is playing under Helena's Modjeska's auspice in "Twelfth Night," and "The Ladies' Battle She may become a successful actress of sustained characters, but not unless she breaks through the restraint which curiously nullifies her efforts. She speaks with intelligent nicety, and her personality is lovable, but where are the vim and breezi ness of her imitations gone to? She seems to be scared out of her facility if not out her wits. It seems sure that she has a capacity equal to Goodwin's for development into dramatic uses. There is no need to despair of her, if she

will pull herself together and act with all ber Tim Murphy in "The Carpetbagger" make of the chief part a complete and distinctive characterization. Knowing his ability as mimic John T. Raymond's Mulberry Seilers, with a phy makes Melville Cronce a lineal destern of the statesman in him. The is a schemer to r dishonestly. He is supposed to be purified by a woman with whom he falls in love and at first unscrupulous and illustrating each ada pay. Few actors could denote the workings f the mind and at the same time sustain the in him that "The Carpetbagger" hangs, and it plays it is rather hazy to the general auditor Another thing about this play is that the observer is started on the wrong track. Mr. Mur. phy's position as leader of the company, and his naturally attractive personality, make him im-What he thinks and does seems right enough because his dishonesty is not explained, and the political discussions are so involved that they ducidate nothing. Therefore, the honest per ions of the piece are taken as his enemies. This s a bad point for a theatre in Fourteenth street, but Mr. Murphy justifies his transit from vaude rille to drama.

for years a caricaturist in the Frohman forces. Sometimes her achievements have been so funny that they did harm to the plays by forcing a minor personage into disproportion. Her first easay as an avowed mimic, in "Sapolio" at Weber & Fields's, is so meritoriously amusing that she may well remain in burlesque. Her imitation of Olga Nethersole as the Daudet siren is wonderfully close in speech and action, and is carried far enough into grotesquery to be very comic Her sense of humor is keen, and she ridicules Miss Nethersole's mannerisms with gusto. Her performance starts with the recitation on the pedestal better than it finishes with the scene of separation, but that descent is due to the diminuerno of the whole travesty. The opening as fine an example of stagecraft - by Julian Mitchell as those for which Daniel Frohman and go backward, nor stand still, but keeps up with David Belasco have been praised in this article. It is much better than the original in "Sapho" across the street at Wallack's. The tableau disclosed at the rise of the curtain, a crowd of merry makers in fantastic costumes, is so beautidenuding a woman's degradation in "Zaza," but | ful that it seems a pity to break it into commotion. at the same time you must acquit him of anything | But the ensuing dance does away with that regret. Most of the women on show at this music hall are pretty, and all are thoroughly trained to aspects of seductive deviltry. Their smiles Mr. Powers's brief tragedy to New York audiences | look spontaneous, and they dance as though they liked to. Nothing is much harder to repre-San Francisco with graphic fidelity. The sent on the stage than the reckless abandon of exhibition was grewsome, and did not afford an such a carousal as Daudet described in his novel, entertainment which many people cared for. and which was not well illustrated in the drama But the new piece at the Herald Square is an at Wallack's. But the Weber & Fields women, nour of satisfaction alike to those who know all | perhaps stimulated thereto by the smoke of alcoabout stagecraft and those who are unwittingly | hol across the footlights, are madly merry. They throw themselves into can can and farandole Butterfly" was Japanese only by assertion. Na- with a seeming carelessness that conceals the tive characteristics did not distinguish it. The precision necessary in the small and crowded plight of the deserted girl might have happened space. The art of it is unassailable. The kaleidoscope is shaken hard and long, but it never makes Mr. Belasco knew that he must localize an inharmonious combination in colors or shapes. the play by visual means. Nor did he deem it Moreover, the effects of wild hilarity are produced sufficient to provide a Japanese house for the without any indecency of undress or antics. "Sapolio" keeps its promise of being a clean travesty of "Sapho."

#### NEW YORK'S NEW CORPORATION LAW. Designed to Make the State the Country's Financial Centre, Says Mr. Dill.

Boston, March 9.-The subject of great corporations or trusts was discussed before the Massachusetts Reform Club this evening. The two principal speak- it was written. ers were James B. Dill of New York, one of the framers of the proposed new law relating to corporations in New York State, and Edward O. Keasbey of Newark, N. J. Mr. Dill said that the reason for the existence of the bill he described was that the old corporation laws of New York were a failure, and that the efforts of the Legislature were apparently confined to an attempt to hold on to all corporations which New York then had to maintain her taxes and to seek to punish those who went into other States to incorporate. The result was that many financial institutions were organized under New Jersey law with New York capital to do New York's financial business. The main ques- Dawn," a melodrama. tion arising at the outset was whether the

common acceptance of the term. Dill. "isthat the bill is framed in conformity the corporations of integrity who do their honest duty by the public.

proposed act was pro-trust or anti-trust in the

"New York by this act attempts to attract effect of the episode. capital to the State, not only to keep the capital of New York within her bor- even longer than "Ben Hur" at the Broadway. ders, but to go outside and attract The success of the detective play has fellen off capital from other States. While New hardly any and is still interesting large sudi-York seeks to keep her own capital and to attract other capital, she wants only capital | will not end in April as announced, though nothof a certain kind. She offers no inducement | ing definite has been decided. to incorporated wind; on the contrary, by the Slater bill to which I refer, she forbids it to come within her borders. New York desires turns by way of taxes to the State but also to

turns by way of taxes to the State but also to make New York the financial centre of the United States.

"When New York invites capital to come into New York to incorporate it must first, as an essential feature, be part of the State of New York; it must be of New York, and as an honest existing corporation of New York it may go forth into other States to do business, but always subject to the laws of those other States."

THIS WEEK ON OUR STAGE. EXTRAVAGANZA WILL BE THE

ONLY NEW PRODUCTION. But Henry Irving Will Return, and There Will Be Changes of Plays by Helen Modjeska, Olga Nethersole and Others, With Considerable Novelty in Vaudeville. The only new theatrical production of note

this week will be an extravaganza, "The Regatta Girl," with which a departure from vaudeville will be made at Koster & Bial's to-morrow night. It is the composition of Clay M. Greene, J. Cheever Goodwin and Charles Bradley as to words, in prose and verse, and of John J. Braham and Harry McLellan as to music. Mr. McLellan is known as tune-maker for a few ballads some person whom he had seen. It resembles only, but something striking is expected of him now. He is a cousin of that Mr. McLellan whose dash of Richard Golden's Jed Prouty, yet it is | press name is Hugh Morton. The play is English different from either. In appearance in Mur in scenes representing Kensington Gardens, a villa on the Thames at regatta time, and the politician of thirty year ago. There is nothing stage of the Covent Garden Theatre, where a very pretentious ballet entitled "Progress" is whom politics is a purely business matter, out shown. The company includes Eddie Girard of which he gets all the money he can, honestly Alexander Clarke, Amelia Summerville, Laura Joyce Bell, Jennie Yeamans, Charles Kennigham. Attalie Claire, William T. Terriss, Ethel afterward marries. The plan of showing him Jackson, Giovanni Perugini, Margaret Macdonald, Henri Leoni, Blanche Sherwood, Leovance of the reform is better suited to a book than | nore Harris and Olive Ulrich. Most of these names mean talent, of one kind or another, and collectively they indicate a great deal of enterharacter as well as Mr Murphy does. It is tainment. The ballet is practically a separate affair, though the action leads up to it connectedly s a heavy weight. Like nearly all political It is an avowed attempt to offer something as good in that line as the biggest of the London music halls produce. It has been brought over from Mazotti to music by Marenco. The list of dancers contains the names of Pessioni, Romeo, Ferrari, Rice, Cassie, Muller, Cara, Kiralfy, Leontine, Deyo, Muller, Cameron, Lovelace and Ricardo, belonging to men and women engaged for abilities in dance or pantomime.

Henry Irving and the London Lyceum company will come to the Knickerbocker to-morrow night, and probably Ellen Terry will be with instance, "The Merchant of Venice," scheduled The rest of the engagement will be taken up with The Bells," "The Merchant of Venice," "Nance Oldfield," "Waterloo" and "The Amber Heart." After the Irving Terry term E. H. Sothern and Virginia Harned will come in an elaborate pro-

duction of "The Sunken Bell." Helena Modjeska begins her last week at the Fifth Avenue. In it she will appear in all the roles that she has played before in her engagement. The first three evenings will be devoted to the Scribe comedy, "The Ladies' Battle." On Wednesday afternoon "Marie Antoinette" will be given. The Polish actress's admired performance in "Mary Stuart" will be repeated on Thursday, and Friday will see her in "Much Ado About Nothing " Saturday will bring "Macbeth" twice. Following Mme. Modjeska's stay the Fifth Avenue's stage will be used by Stuart Robson in "Oliver Goldsmith," written to order by Augustus Thomas. Mr. Robson's company includes Henry F. Dixey, Walter Hale, H. A. Weaver, Beaumont Smith, Jeffreys Lewis, Ellen Mortimer and Florence Rockwell. After four weeks of "Oliver Goldsmith" Joseph Jefferson will play a short engagement in "The Rivals," "Rip Van Winkle," "The Cricket on the Hearth" and "Lend Me Five Shillings."

Carl Wagner, who began his engagement at e Irving Place last week, and Ada Merito, one of the better members of Heinrich Conried's stock company, will be seen on Thursday night and for the rest of the week in the title parts of "Hero and Leander." This is Grillparzer's poetic tragedy, which has been played for many years in Germany, but has never been seen here. The first three nights of the week will be devoted to Felix Philippi's "The Golden Cage." Mrs. Wilhelmina Schluter, who will play a leading part, will have a testimonial to-morrow night.

The interesting Japanese actors who have been at the Berkeley Lyceum will move to the Bijou to-morrow for a short stay. The performance of these Orientals, headed by Kawakami and Sada Yacco, are educational and entertaining in a high degree. Germany, but has never been seen here

ing in a high degree.

Jacques Auber's opera, "Fra Diavolo," will been given before by this company at the American

"Ign Society."
The Grand Opera House will have an entertaning show this week in Primrose and Dockstader's minstrels. They were at the Herald
Square recently, and they then showed to New
York that old-fashioned negro minstrelsy was

That ever green American success, "Uncle Tom's hin," will be at the Star. It is rare nowadays at a dramatization of the famous book is seen

ave popular players. The Broadway surely "The answer to this proposition," said Mr. has one in "Ben Hur" which is still in as much demand as when it was first produced, four months ill. "is that the bill is framed in conformity demand as when it was first produced, four months climbing over every treee where there was a sprig with the message of Gov. Roosevelt, who said | ago. An improvement was shown in the chariot that our laws should be so drawn as to protect | race on Thursday night when the floor of the

to induce incorporated capital of integrity to but it is possible that the time may be extended come within the State, and not only for the re- to a month. Following Anna Held and the mu-

son's imitation and travesty of Miss Nethersole have attracted much attention.

Little is to be said of "Broadway to Tokio" but that it is a big show for admirers of extravaganza and spectacular ballets. It is quite as elaborate as anything ever run at the New York. There has been talk of taking it to Paris next summer during the exposition. It is more likely, though, that it will remain right where it is until next fall, that is unless present indications are misleading.

When "Way Down East" will move is still an open question but odds are that it will be well along in May before it vacates the Academy of Music. This rural play seems to be almost durplicating the success of "The Old Homestend." Music. This rural play seems to be almost du plicating the success of "The Old Homestead, which is the highest praise, financially, that

theatrical entertainment can receive.
The Lyceum has certainly kept—up its standard The Lyceum has certainly kept up its standard of entertaining and polite plays, well acted, even though it has been descrited by Damel Frodman's stock company. Starting with "Miss froubs, then "The Surprises of Love" and now "My Daughter in Law" the Fourth avenue theatre has had a series of delightful little plays well performed. The stock company that left the Lyceum for Daly's this year is upholding its own reputation and that of the beautiful old home of comedy. "The Ambassador" continues to please the audiences at Daly's, but it will be taken off in a few weeks to give place to "An Interrupted Honeymoon."

The spectator who does not get discouraged at The spectator who does not get discouraged at the first act of "Mam'selle 'Awkins" and stays to the end is rewarded by a lively and entertaining show. The start is a little slow, but later things brisk up, which accounts for the large audiences that seem to be enjoying Richard 'Carle's extravaganza. There is a Weberfieldian look about the stage of the Victoria, which is graced with the presence of Rose and Nellie Beaumont and Frankie Bailey.

Lent effects little lessening of vaudeville in To-morrow's continuous programmes are of good promise, with little that is experimental, ance nearly all their features are familiar. At the Proctor houses Cissie Loftus will again take ip vaudeville employment, after an essay in light opera and Shakespearian drama. As in her last continuous show service, she will appear every afternoon and evening at the Palace in Fiftyeighth street, and at the Twenty third street the atre. With her aptown will be Oro and Bernard, Marsh and Sartella, James Richmond Glenroy Lavender and Tomson, H. V. Fitzgerald, the Bigelows, Leslie Palmer and Julia Ralph. At Proctor's Theatre, besides the Loftus budget

of imitations, there will be specialties from Montrell, a recently imported juggler; the Westons pany will come to the Knickerbocker to-morrow night, and probably Ellen Terry will be with them, though her recent illness causes some doubt. "Robespierre" would not miss her as much as some of the later revivals would. For instance, "The Merchant of Venice," scheduled for part of the week following, would lose half its interest without the exceptionally fine Portia of Ellen Terry. The first week will be devoted to Sardou's melodrama of the French Revolution.

Marie Wainwright will head the list at Keith's, repeating "Napoleon versus Josephine." Held as repeating "Napoleon versus Josephine." Held a specialists are Lydia Venmans Titus, an Ameri specialists are Lydia Yeanians Titus, an Ameri-can vocalist who spends most of her time abroad; Solaret, a spectacular dancer who promises some-thing new; Harry Watson, Jules Keller, Bonita, Knox Wilson, A. D. Robbins, Anderson, Appleton and Allen, the Frazers, Spenser Kelly, Carleton and Terre, George B. Alexander and De Boa. An entirely new lot of biograph views will be pro-jected.

Tony Pastor and Elizabeth Murray will be Tony Paster and Elizabeth Murray will be leading vocalists for Paster's. Among the others pairs are numerous. Thus to appear are Smith and Campbell, Hanson and Drew, Canfield and Carleton, Hall and Staley, Bryant and Barrows, the Woods, the McMahons, Barry and Trenaman and the Trevauxs. The Ronaldos are three, and George H Wood is a monologuist.

Beginning with to-morrow night there will be at the Eden Musee a showing every afternoon and evening of a motion picture representation of the Passion Play. Nearly an hour is taken by this exhibition, which consists of something like 100,000 separate pictures, a speaker explain-

like 100,000 separate pictures, a speaker explaining the significance of the views as they are projected. Recent additions to the waxworks have had timely interest, so this department is especially

attractive.

Miner's 125th Street offers for to night a vauderille concert to which John W. Ransone, Polk
and Kollins, Frank Gardner, Fleurette, the St.
Belmos, Dolan and Lenharr, and Hines and
Remington will contribute. To-merrow a fresh
lot of specialists will start a week here. The preportion of the grade styled "head liners" is good.

Link a new stork company and a new horlessure. Until a new stock company and a new burlesquere ready at the Schley, that music hall will have variety bills. A first class one is arranged to are ready at the Schiey, that music hall will have variety bills. A first class one is arranged for this week, engaging John W. Rausone, Hines and Remington, Lewis and Ryan, Iodan and Lenhart, Richard Harlow, Artie Hall, Diayon and Bowers and Foy and Clark. Premised for this evening are Minnie Seligman, Smith and Campbell and Artie Hall, among others.

"The High Roller Burlesquers" come to the Dewey to morrow. "The Great Rubic" and "The Paris Exposition" are the names of their burlettas. The Washburns, Crawford, and Harte, Cooper, and Reynolds, George Yeomans and Kittle Rayand Reynolds, George Yeomans and Kittle Ray

### A HOLLY AND MISTLETOE RANCH.

cert will be given here this evening.

Two Georgia Young Women Raising Haliday Evergreens on a Large Scale.

"I think we have about the first and on been given before by this company at the American and was well received. The cast for this week's performances include Reginald Roberts, William Pruette, Frank Moulan, Charles Meyers, Louis Casavant, Maude Lillian Berri and Maude Lambert. That should ensure good results.

The Murray Hill will have Edward E. Kidder's comedy, "Peaceful Valley." The Donnelly company will take the parts acted eight years ago by Sol Smith Russell and his comrades, for whom it was written. it was written.

"A Runaway Girl" will be at the Harlem Opera House this week. This English musical farce has some of the prettiest of music of a light order hand the Fifth Avenue last season was deserved. The company that is playing it now contains some of the actors then appearing in it, notably Paula Edwards, who was comical when shesang "len Society."

"In Society." by many sacrifices finally saved enough money set about to find some way to earn a living. The littles, as seeming as if the York city was one of many revelations and on inquiry I found that the prettiest pieces were brought over from England. This gave me an idea and I wrote home about it o my sister, who high price paid for holly and mistletoe in New

"She began at once to go over our five hundred metropolis.

Third Avenue will have "Just Before" acres and cleared away the underbrush around hilde. She is every holly tree and holly bush. In some in- trailing stances with those around the house, she had away part gone so far as to trim away all the dead limbs and have the earth about the roots enriched and esque, touch

demand as when it was first produced, four months ago. An improvement was shown in the chariot race on Thursday night when the floor of the stage was moved as well as the painted aren at the back. It added to the already excellent effect of the episosic.

"Sherlock Holmes" has been at the Garrick even longer than "Ben Hur" at the Broadway. The success of the detective play has follen off hardly any and is still interesting large outlences at the Garrick. It is possible that its day will not end in April as announced, though nothing definite has been decided.

"Papa's Wife" was produced at the Manhattan about the same time as the two more dignified successes. Three weeks remain for it anyway, but it is possible that the time may be extended to a month. Following Anna Held and the musical farce from the French, an English melodrams will be given at the Manhattan. This is "Woman and Wine" of which favorable reports have reached these shores.

To everyor will bring a souvenir night at the control of the muscadine and jessannine vines climbing over every tree where there was a spring of growing. She also declared her intenuion of trying to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and trying to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and fiving to plant the seeks in the hollows and trying to plant the seeks in the hollows and trying to plant the seeks in the hollows and trying to plant the seeks in the hollows and try

The little slowery of a large from the Fronts of Expedits had been proposed on the special policy of the proposed on the proposed on

the distinction of singing at Hayreuth. "But

her in the Bayreuth performances two years ago,

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three times the strength, insure

MUSIC AND MUSICIANS. The traditions of Wagnerian acting threaten to survive nearly as long as the stories on Wagnerian singing that once existed. The gradual advance of taste and intelligence among music lovers made it impossible to tolerate any longer the shouting, snarling and screaming, at one time shouting, snarling and screaming, at one time shouting, snarling and screaming, at one time was to the only possible way of singing Wagner's music. Joan de Reszke has shown more strikingly than anybody else that this more strikingly than anybody else that this already sold. Short visits will also be made music is more beautiful, more significant dramatically, and more in accordance with Wagner's own intentions, while the art of the singer is employed in its delivery and not the mere may rough. ness of the declaimer, however dramatic the effect of such a method may be. Not alone have for the matinee. A telephone message was sent Jean and I douard de Reszke shattered this theory. but Mmes. Fames and Nordica have given satisfaction to New York audiences chiefly through the skill with which they san; the music. The old theories of Wagnerian singing have so there oughly disappeared that it requires only two appearances of singurant to take the 12-55 train for Philadelphia to sing the role of Marguerite, for which Mme. de Vere was cast, as she was to sing Mme. Nordica's part. The performance began at three, and it was coughly disappeared that it requires only two specific parts of the control of the contr appearances of a singer who regards them to make it seem incomprehensible that they would ever have been tolerated here at any time. M Jean de Reszke, in his performances as Tristan, Lohen opera Comique. She has never been as successful as a part of the fightened grees that the wire screens were regards them. They were compelled to seek shelter within the tower. So powerful was the flight of the frightened grees that the wire screens were regards them to make apparently containing thousands, rushed upon them. They were compelled to seek shelter within the tower. So powerful was the flight of the frightened grees that they would ever the operation of the frightened grees that they would ever them. They were compelled to seek shelter within the tower. So powerful was the flight of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that the wire screens were the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that they would ever the operation of the frightened grees that the operati appearances of a singer who regards them to make selves with credit grin and Siegfried, has established here a standard | cessful in the larger theatre as she was at the which will make it forever impossible for the Opera Comique and her return to a theatre in which representatives of these parts, which were formerly accepted here with enthusiasm, ever to attempt them again in the old fashoned way. The former theories about Wagnerian singing have indeed been swell away. But there is occasional evidence that the result of the result of the representatives of these parts, which were formerly and talents has been expected for some time. Mile, take is to sing next winter at the opera Comique, in the new opera by Alfred Brubers way. But there is occasional evidence that the result of the representatives of these parts, which were formerly and talents has been expected for some time. Mile, take is to sing next winter at the gerous shoals on the Virginia coast. It is an iron tower and stands 150 feet above mean high water, It is a first-class light and can be seen from the bridge of a steamer a distance of about dence that the good old ideas, on the subject of bino in "Le Nozze di Figaro" during the summer Wagnerian acting are as thoroughly accepted | there, although it depends on her health. Mme. as they ever were. The school represented by Melba was ill with influenza in Monte Carlo and

Mare Riasky, for instance, has many adherents still. It used to be necessary for the Wagnerian herome to carry away part of the scenery, when she made one of her sweeping exits. In this way she exhibited brendth of style, heroism and dramate imgranity, it used to be customary to distinct the wrong end of all open glass. One well-known conductor made this observation after seeing Jean de Ressie as Tradam. He preferred Max Alisery in the role theories Max Alisery in the role theories that the lamons Wagner sincers all learned their posses from the statues in the fore gardens. Cortainly Mine. Termina never stribered her ideas of pose or movement there and for that transmander. She neither sweeps the stage with the training cheeseeleth roles, nor does she drag away part of the scenery whenever she leaves the scene. She is not theirler a capable representative of the Irish princess, however pattures used to this collection of "Die Meistersinger" at the next production of "Die Meistersinger" at the next production of "Die Meistersinger" at the status of "Die Meistersinger" at the production o Mme. Klafsky, for instance, has many adherents her debut in "La Traviata" was postponed for

Theodor Ber sam is to be Hans Sachsin the next production of "Die Meistersinger" at the Metropolitan Opern House.

Pol Plancan says that he is terrified at the amount of work it would take to prepare himself that dean de Reeske will sing there, and it is a first to be a first time. It is not yet settled that dean de Reeske will sing there, and it is quite certain that Mile. Calve will not. The season will spen on May 14 and will continue season as the season will spen on May 14 and will continue

### GIRLS IN DRUG STORES.

such a laporious part as transversars at Itay. An Apothecary Says There Is Room for reuth. Mass. Wagner first asked me to sing for Them Behind the Prescription Counter, From the Washing on Evening Star.

after I appeared first as Paguer in London. Felix "There is a field for girls in the drug business,

RESET BY WILD FOWLS.

and Ducks by the Hundreds. From the Baltimore Sun

ONANCOCK, Va., March 4 .- One of the keep ers of the Hog Island Light relates a remarkable experience with wild fowls by the keepers of that light on the night of Feb. 22.

Between 7 and 8 30 P. M. the watch on duty Between 7 and 8 30 P. M. the watch on duty was aroused by the 'honking" of wild geess and brant, accompanied by the crash of breaking glass. He hastily summoned the other keepers, who responded with shotguns. They opened fire on the bewildered birds with every gun. The battle lasted for an hour and a half. The guns got so het that it was dangerous to use them and the shoulders of the men became sore from the recoil.

The supply of ammunition gave out and the

The supply of ammunition gave out and the fight ended. In the morning there were found 268 dead brant, geese and ducks at the foot of the tower. On the following Saturday morning the tower was again attacked by the birds. There being no stock of cartridges on the island, the guns were useless, but the keepers fought with sticks and captured 150 fowls, when a flock, apparently containing thousands. ished and the panes in three windows destroyed lese fowl had taken wing because of the sever

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### the faw and medical colleges opened learns to young women some years ago, the soft planmacy held out maintest them, so only way by which a girl could learn may was to get employment ma drug store, women have been for some years ago, the soft of the t

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